

# KERAMIC STUDIA

Vol. III, No. 7

NEW YORK AND SYRACUSE

November 1901



HERE seems to be, in all studios, more activity than usual at this season of the year, which argues well for the work everywhere. Classes are rapidly filling with pupils from all quarters. We will not call them (as yet) students of ceramics, because the majority have no aim nor plan other than visiting the different studios, asking to see work, much in the same manner as those seeking new styles in millinery, and if a vase or plate suits them in one studio, a few lessons are asked for, and again a few lessons in another studio, perhaps to copy a stein or tankard, and so on, ad infinitum, without much regard to any underlying principles that pertain either to Keramics or decorative art; the one idea seems to be to have something in a material form to take home.

Consequently, going to various teachers, who are all using different colors, and instructing in different methods, is the most confusing thing a pupil can do, to say nothing of the extravagance of it.

We are often appalled at the utter waste of money and time of those who have worked so hard and saved in order to come to New York to study. Our advice is frequently asked, and we are always impressed with the aimless plans which are presented. One ambitious aspirant wished to study roses with a certain teacher, violets with another and dark backgrounds with still another and perhaps design with some one else. It is well to emphasize *perhaps*, as DESIGN is usually the last thing thought of, but it is encouraging to know that STUDY invariably brings the desire for a knowledge of it, and therefore the utmost patience, interest and tact are necessary in order to bring pupils to this frame of mind.

It is infinitely better to go to one teacher for color until his or her method is understood and acquired, and if this teacher should be only a naturalistic painter, a knowledge of design should be obtained elsewhere—both are essential.

There should be especial attention given to the study of ceramics at the Metropolitan Museum.

It greatly aids students to resort to the libraries, not merely for copies, but for motifs and suggestions, and for that mental stimulus which comes with study and research.

After hard work in the morning, a quiet afternoon at the library is a diversion which will prove not only absorbing to the mental faculties but restful as well.

One should study the color schemes and lines of decorators whose work is acknowledged to be good; unconsciously a sense of the fitness of things will begin to grow, and at first without knowing why, the *right* and the *wrong* in decoration will be felt, if not altogether understood, and from this there should spring individuality of style, which is the lacking characteristic of the usual worker, the noticeable fault in all exhibitions and the lamentable want in studio work generally.

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Our next color studies: Roses, Miss Jenkins; columbine, Mrs. Robineau; asters, Mrs. Safford; rose, Mrs. Nicholls.

## THE NATIONAL ARTS CLUB EXHIBIT OF PORCELAIN AND POTTERY AT THE PAN-AMERICAN.

BESIDES L'Art de la Ceramique, Grueby and Rookwood which we have noted at length in other articles, the most important exhibits of porcelain and pottery are to be found in the exhibits of the National Arts Club and the National League of Mineral Painters.

In the Arts Club the most important exhibit is the quaint pottery of Thomas Inglis, an amateur of note who died a short time since. He worked only for his own pleasure, and so each piece is unique and interesting. Some pieces are in the Metropolitan Museum, and the balance is owned by Tiffany, with the exception of a few pieces bought by connoisseurs. The shapes are quaint, turned by hand, the glazes dark and sometimes lustrous and metallic; blacks, dull greens, browns with warm yellow predominate—very little of any decoration, the beauty depending solely upon color effect and glaze. Many odd jars are finished with little tops which look like ivory. They have the appearance of gourds with tops cut out of the inner rind. Some interesting landscape tiles were also shown.

Mr. Charles Volkmar, of Corona, has a large case of as fine specimens of his well-known work as we have ever seen; single color effects of every artistic shade. The forms, too, are simple and elegant, and some semi-dull finish pieces were quite new and interesting.

The Newcomb Pottery also exhibits with the Arts Club. The blue glass canopy over the exhibit detracts somewhat from the color, or rather adds to it a blue which is not its own. The shapes are nice, and the designs strictly and simply conventional. Heavy outlines are used, and designs are slightly raised; some color pieces with lustre finish, and especially some pieces with a "dripping" effect of colored glazes, are very interesting. We must not forget to mention some matt red and brown effects with modeled flowers.

Mrs. Poillion shows some specimens of her clays modelled but not glazed, and Mrs. Robineau shows two pieces modelled in Mr. Volkmar's clay, which are interesting because they show the spreading tendency to go into Keramic work from the clay to finish.

Among the over-glaze decorators exhibiting with the National Arts Club, Mr. Marshal Fry is represented by an interesting jar, tall and slender, with swans, water, trees and their reflections. The study was made in Central Park at dusk, and the glimmering lights also show reflected in the water. The whole is treated in greys and brown greens with extreme conventionalism, and is most interesting.

Mrs. Robineau is represented by seven pieces, the most important being three vases entitled respectively Daybreak, Sunset and Moonlight, the first in grey-blues, three columns of smoke forming a canopy about the top. The foreground at the base is a purplish brown, representing the hither side of a lake. Facing each other on either side of one of the smouldering fires are two satyrs silhouetted against the lake.

## KERAMIC STUDIO

in the same purplish brown, the farther side of the lake appearing mistily in the background. Sunset is in rich browns and yellows; three purplish brown willows extend from the base with interlacing branches at top across a sky shading from yellow to yellow brown. There are glints of green in the water, and dull white waterlilies in the foreground, the distant shore making a band just below the shoulder of the vase. Moonlight is in deep blues, greens and greyish browns. The study of pelicans was made in Bronx Park, New York. One pelican stands on a rock at base with outstretched wings, throwing a sharp shadow on the rock. Two others are swimming in the middle distance. A lone tree is outlined against the sky, and a moon gleams from out of a cloud. As experiments in atmospheric effects on porcelain, these vases are quite successful. The other pieces are small experiments in lustre and color.

Mrs. Anna B. Leonard has four fine samples of paste and enamel work in oriental designs of rich color and gold. Mrs. Neal is represented by her Fleur de Lis set in rich lustre and gold, and Mrs. Rowell shows a plate in the same mediums.

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DUQUESNE CERAMIC CLUB,  
PITTSBURGH, September 28, 1901 }

*Keramic Studio Pub. Co., Syracuse, N. Y.*

GENTLEMEN:—Enclosed please find your circular, filled out as requested. Also a money order for \$3.50, to pay subscription for one year, beginning with September, 1901.

Your magazine is incomparably the best of its kind yet attempted in this country, and I hope to see it grow in subscribers as in grace year by year.

Very Sincerely Yours,

MISS SOPHIE G. KEENAN, President.

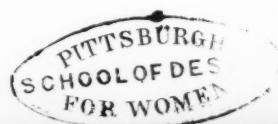


## TREATMENT OF MONKS

THE September, 1900, KERAMIC STUDIO contains the flesh palette and all directions for painting flesh. Of course in treating the heads of old men the warmer colors are used rather than the delicate tints of youth. Use Flesh 2 and more of the warm shadow and Finishing Brown. The Tender and Cool Shadow and Finishing Brown for hair and beard.

The monk's gowns are brown. Use Meissen and Finishing Brown and Cool Shadow. The apron, Copenhagen Blue

with Cool Shadow and Finishing Brown. The table, Yellow Ochre, Tender and Cool Shadow, Meissen and Finishing Brown. The same colors, varying the tones, for bread, etc. The stone, steins, pewter, etc., in Copenhagen Blue and Finishing Brown, a little Pompadour and Yellow Brown for carrots, etc. Ruby, Meissen and Finishing Brown for beer in glass stein. Be careful to make all edges soft, melting into background. Be generous everywhere with Tender and Cool Shadow.





## TREATMENT FOR WILD ROSES—E. LOUISE JENKINS

FOR the light roses use Rose with shadows of Copenhagen Grey and Rose. For the darker ones use Rose with shadows of Ruby. And for the darkest ones, those in the background, use Ruby, and powder over with Brown Green. The leaves are of Apple Green and Moss Green retouched with Brown Green and Dark Green. The centres are of Lemon Yellow, retouched with Yellow Brown, Brown Green and a little Brown Red.

For the strongest touches on the stamens and pollen use Gold Gray and Brown Red. The background shades from a soft Green at the top, Apple Green and Copenhagen Blue, into Moss Yellow in the centre, with Brown Green shadows under the cluster of Roses, into a warm Moss Green at the

lower edge of the plate, use Moss Green and Ivory Yellow.

The rose at the side, showing the calyx, should be painted softly into a delicate tint of light violet of gold, blending into the very centre. And over the whole lighter portion of the plate, the indistinct roses and leaves at the top, and the roses and leaves of the edge should be a powdering of Copenhagen Grey. The dark spot in the design is a mass of dark leaves and suggestions of roses, use Brown Green and Ruby and powder with Brown Green.

Under the dark rose and stems, use Egg Yellow and powder with Meissen and Yellow Brown.

The effect as a whole should be one of delicate Pink, Lavender and soft Green.



BY W. P. McDONALD.

AMERICAN INDIAN WARE DESIGN, MATT GLAZE.

## ROOKWOOD AT THE PAN-AMERICAN



HE Mecca of all lovers of decoration in keramics was the Rookwood exhibit at the Pan-American, and to those who were capable of absorbing the best in art, a day with their latest work was more inspiring than a year's study anywhere else. We have a rare right to feel proud of this American achievement in pottery. There is no foreign ware that can compare with it. The Royal Copenhagen is the only manufactory which sends out ware that appeals so to appreciation of mellowness in texture and color, and when we reflect that the Rookwood achieves its results with faience while Copenhagen relies on the natural texture of porcelain, we feel that our American pottery has achieved the greater triumph. Our illustrations but faintly indicate the beauty of the work and a description helps but little more. We would advise all to see for themselves, though we will endeavor to give some sort of explanation of the charm to those who found it impossible to go to the Pan-American or who live out of reach of any art dealer having Rookwood pottery on exhibition.

To most people the name Rookwood brings up the familiar ware in rich browns, reds and yellows, which is being so extensively imitated with more or less success—usually less. But by far the larger part of the exhibit is so absolutely different that one would hardly credit it with being the same ware, though examination will show here and there the familiar style of

many of the old designers. The Standard ware, as it is called, is still as good as ever, and the Indian heads which started the present craze for things Indian, are as effective as ever, but the new work, to our mind, so far surpasses the old that comparison would be unfair and unkind. In the new ware the possibilities of grey will be a revelation to many, in fact to most Keramic artists. Such delicious greys—pink greys, blue greys, green greys, yellow greys and indescribable greys, so mellow and alluring. If the vases had nothing but the color it would be sufficient. The design is a very secondary matter though it adds to the pleasure

Standard Ware.  
Sturgis Laurence.

of a closer examination. This is as decoration should be.

The Iris ware shows the greatest play of color and is well named, for rainbow tints seen through a mist best describe these same indescribable greys. The decorations, whether of flowers, fish, birds or what not are simply drawn and sparingly

used, giving a feeling of rest and satisfaction that all the rich jewelling and gilding and elaborate figure or flower painting of Dresden or Sevres fail to give.

The Dark Iris is similar in general treatment but the colors are much darker, the ground sometimes being a rich, luminous black.

The Sea Green ware shades from light yellow to dark green, all the colors being softly toned with grey and none of them crude. Somewhat similar to the Standard Ware are the Goldstone, Tiger Eye and Mahogany, but with distinctive and extremely interesting features. One piece of the Gold-



BY M. A. DALY. STANDARD WARE.

stone valued at \$1,000, a large jar in reds and brown with an incised design of dragons having a very Japaneseque effect, seems to have a fine shower of gold streaked through or under the glaze from top to bottom. It puts to blush all other attempts at gold under glaze, especially the tawdry effects of Brouwer. The gold seems a part of the whole just as the glints of gold in the goldstone.

There are some remarkable reds, underglaze, not like the peach blow or sang de boeuf, more on the mahogany tints, but real reds. It is said they were made by a man who made only a few pieces and has since died. Mr. Philip Smith, a



BY M. A. DALY.

IRIS, RELIEF STYLE.

collector of Buffalo, bought a small vase of a peculiar red which was a perfect single tone all over, a few specks of yellow alone breaking its completeness.

We come now to speak of the latest departure, unique and singularly interesting—the matt glazes. There are several varieties of these without distinguishing names, but all charming; though it is a question in our mind whether the total disguising of material is quite satisfying. The decorations in matt glaze which first strike you are those similar in color to the Iris and Sea Green wares. At a short distance the pieces look like translucent glass, and on first sight one wonders whether it is not a new development of the Tiffany Favriole glass. The surface is delightful to the touch and has a soft bloom, a glaze which is not a glaze but more like the effect of polishing with a stone. The surface and decoration have the effect of staniferous enamel if that is possible, the colors of the decoration being grainy on close inspection and

very boldly painted, as would be necessary in painting on stanifer. What we cannot account for are the reds and pinks, which would seem impossible at the high temperature necessary for a staniferous enamel unless retouched over glaze. Then there are single color pieces with modeled figures wound



BY STURGIS LAURENCE.

SEA GREEN.

about them, the finish is like wax. But above all we admired the bowls and trays with designs incised from Indian motifs, especially those with a green glaze which had almost the effect of smear glaze slightly oxydized. The effect was entirely, unquestionably satisfying. Some



BY HARRIET E. WILLCOX.

DARK IRIS.

PITTSBURGH  
SCHOOL OF DESIGN  
FOR WOMEN

## KERAMIC STUDIO

pieces had more of the matt wax appearance, and the blues, yellows, pinks were quite gaudy but in character. Others had a bronze effect, iridescent in color.



Sea Green with Applied Metal Work.  
K. SHIRAYAMADANI.

feathers, the interstices between the feathers being slightly cut out after the style of the Bing au Grondahl porcelain. We are not sure we like this pierced effect. It "wont hold water" we fear. What most we admire, however, is the spirit of progress, the continual reaching after something not only new but *artistically* good. There seems no stagnating self satisfaction when one good thing has been achieved, as in most foreign potteries.

There is no limitation to what may be achieved where so many artists—not *workmen* only—are employed. A hundred years hence, seeing a piece of this ware across a salon one can not say, "There is a piece of Rookwood," as one says "There is Wedgwood, Dresden, Sevres, Delft, Capo Di Monte," etc., etc. One can simply say, "There is a work of art," and only on examination can one declare "Rookwood." We recollect

Another novel decorative effect is the use of metal in combination. Not like those dreadful Gorham open work, silver decorations which suggest defects to be covered up, but used so as to appear one with the vase. The design is modeled and painted and glazed; then the metal is applied over a part only of the raised design following it exactly and ending with a rim or a handle so quietly and unostentatiously that you could almost believe that instead of being real metal work, it might be some preparation like Roman gold, for instance, so imperceptibly does it join the ware itself.

Some pieces were pierced in the upper part of the vase. We noticed especially one in matt Iris colors, peacock

once an artist of note saying that no artist could be called successful as an artist if one could always recognize his work on entering a room where it was on exhibition.



CASTING.

If Rookwood is not one of the great names in pottery hereafter it will not be for this reason. Another admirable thing is the simplicity of the forms, nothing to keep you "guessing," still nothing monotonous. Then, too, it is a good thing that we are not sure we quite like all the new effects. The best things have to "grow upon us," and Rookwood does grow.



#### TREATMENT FOR MULBERRIES FOR PITCHER

Jeanne M. Stewart

FOR the first firing, paint berries in Yellow Green, Lemon Yellow, Ruby Purple, Banding Blue with a touch of black in the darkest berries, keeping the high lights very distinct. Keep the leaves flat and simple at first, using Yellow Green and Turquoise Green in the light parts, and Olive, Brown and Shading Green in the dark tones.

For the second firing, paint the background in Bright Yellow and Browns back of the fruit, toning down to Grey Greens with rich touches of the mulberry colors.

The top of the pitcher is in Ivory Yellow and Turquoise Green. Add details to berries and leaves and fire.

For the third firing, finish with shadowy leaves and berries.



#### WOULD-BE STUDENT OF ART

A well-known artist was called upon recently by a young woman who said she would like to take half a dozen lessons in painting, in case the terms were satisfactory. She asked him what he would charge to give her that number of lessons.

"Well," said he, "have you ever had any instructions or practice in drawing or painting?"

"No," said she, "I have not."

"Then I must tell you," said he, "that half a dozen lessons would be of very little use to you. Before you should think of attempting to paint you should learn something of drawing."

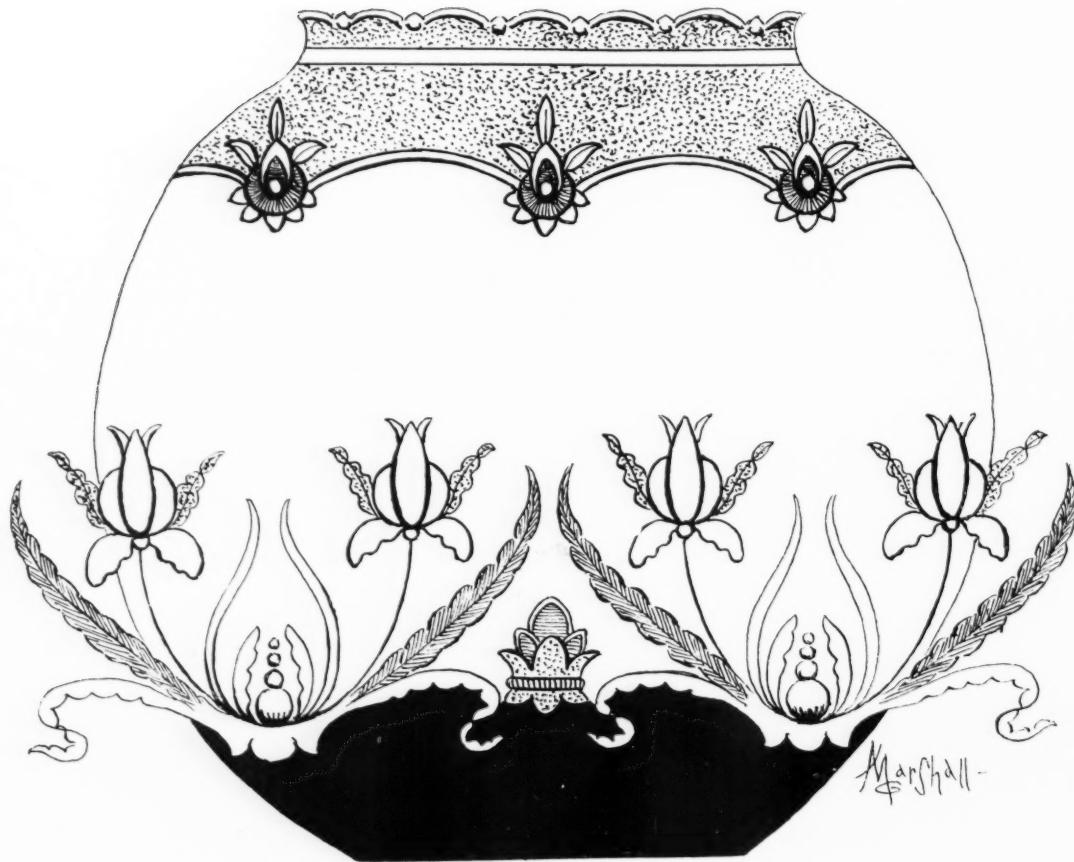
"Oh, well," explained the young woman, "I haven't any idea of becoming an artist, I only want to learn enough so I can teach."—*Cincinnati Enquirer*.



THROWING.



DESIGN FOR CLARET PITCHER—MULBERRIES—JEANNE M. STEWART



VASE OR LAMP SHADE, PERSIAN STYLE—A. G. MARSHALL

## VASE or LAMP SHADE

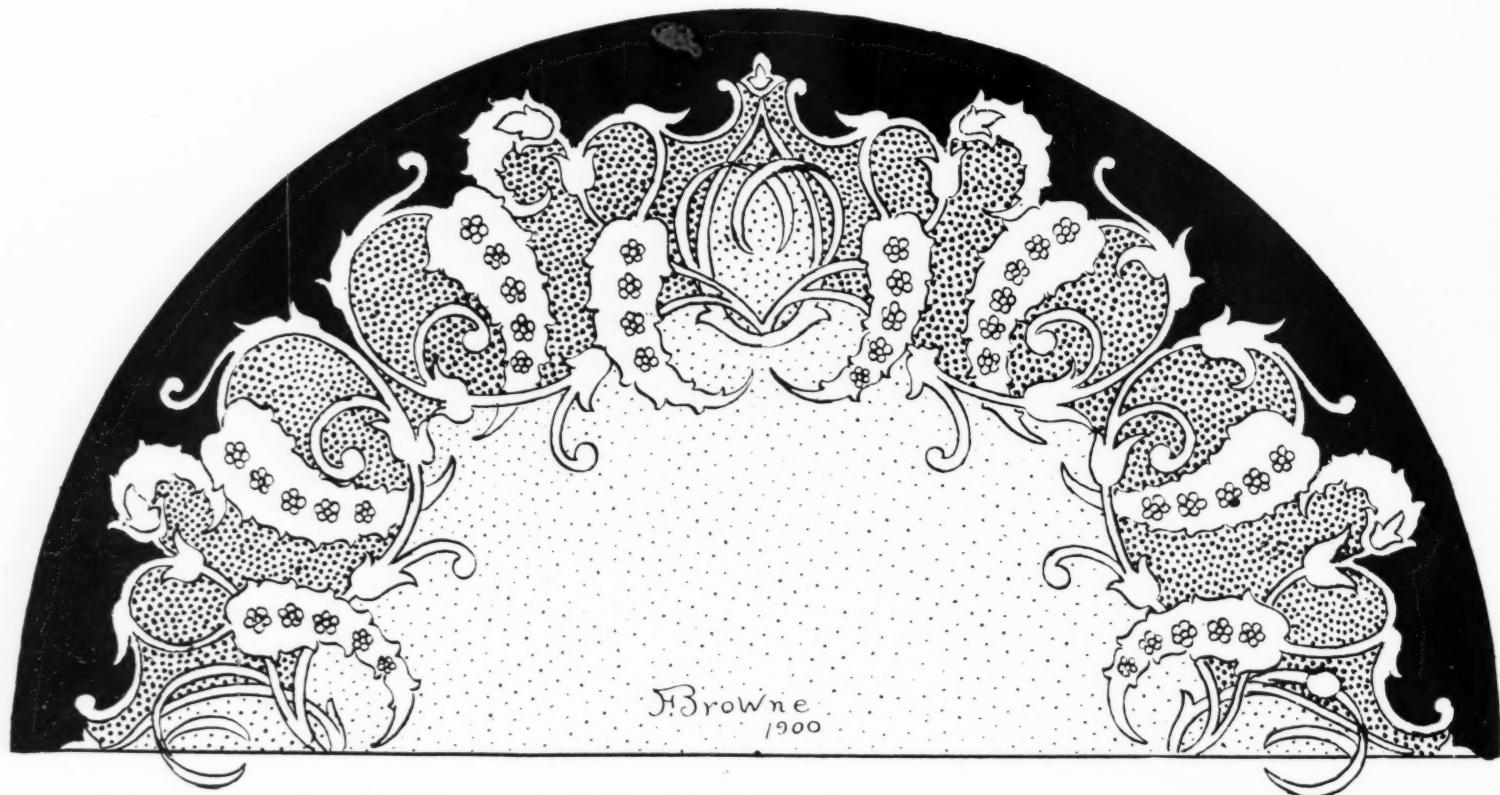
*A. G. Marshall*

ROUND buff. Top salmon. Base warm maroon. Figures in shades of copper and dull red, outlined with gold. Long leaves turquoise green. Figures about neck turquoise and gold with red jewel in center. Gold band, arches and edge of neck.

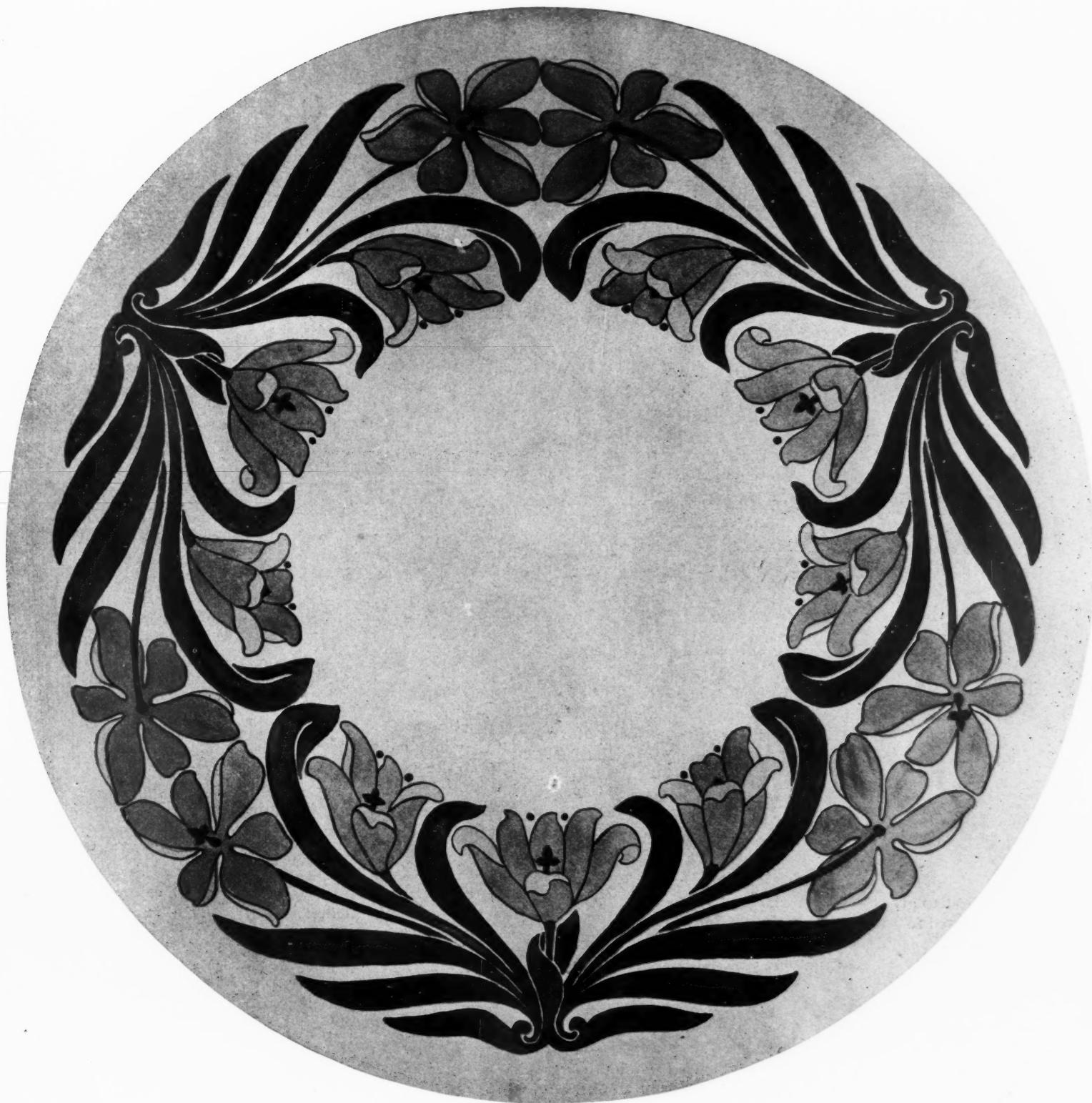
## PLATE DESIGN

*F. Browne*

CENTER cream tint. Darker ground yellowish brown. Edge gold or red composed of Capucine and a touch of black. Scrolls in pale blueish green. Palm leaf ornament lavender with little dark blue enamel flowers. All outlined in gold. Background might also be, center white, darker ground celadon and edge Copenhagen blue.



DESIGN FOR PLATE—F. BROWNE



## TULIP PLACQUE—MISS SOULE

BACKGROUND, yellow lustre. Tulips, orange lustre for first fire, yellow lustre for second fire; leaves, light and dark green lustre first fire, orange and brown for second fire; outline in black or dark brown.

Or background, light green or yellow lustre. Tulips, ruby or rose for first fire, orange for second fire; leaves, ruby and rose for first fire, dark green for second fire; outline in black.

## KERAMIC STUDIO

### LEAGUE

Officers of the National League of Mineral Painters: President, Mrs. L. Vance Phillips, 115 East 23d street, New York; Vice-President, Miss Sophie G. Keenan, 5550 Hays street, E. E. Pittsburg, Pa.; Recording Secretary, Mrs. Evelyn D. DeWitt, 47 West 16th street, New York; Recording Secretary, Miss Myra Boyd, Penn avenue, near Long, Pittsburg, East End, Pa.; Assistant Secretary, Mrs. C. B. Doremus, 231 West avenue, Bridgeport, Conn.; Treasurer, Miss M. Helen E. Montfort, 142 West 125th street, New York.

As provided by our constitution, the business of the League is transacted by the executive and advisory board, both of which are elected. When a board member is not present at a meeting, a duly accredited proxy may represent such member either continually or for occasional meetings, as the member represented may elect. This proxy is to be instructed by the member and to return a complete account of proceedings at board meeting.

Delegates assembled at Buffalo last May (as provided by the constitution) named the executive. It was by this body deemed wise to leave the electing of a board until such time as the executive could take the matter up by letter. October was thought to be the first month that club members could be counted upon to be at home and ready for consideration of this subject. Letters have therefore gone forth and the board will be formed and names published at an early date.

### LEAGUE MEDALS.

The committee on education is being formed and it will probably be December before a study course can be issued. In the meantime we would advise reference to last year's course, which contained many good suggestions, including the classes of work which are sure to be announced for the year's medals. Whatever course of study is advised will be sure to bear upon subjects relating to the awarding of the three medals—a gold, a silver and a bronze—made after the design which this year brought to the designer the gold medal. This together with a silver medal awarded for the best design for a plate border were the first medals given by the National League. Through Mrs. Worth Osgood's untiring efforts this system of recognizing meritorious work by the giving of medals was arranged. The awards are to be made each year upon work exhibited at the annual meeting in May. The classes of work to receive the medals to be decided by the board, and the classes may vary each year; for instance, if the board elect to give the gold medal to "best conventional design adapted to a vase" for any given year, the same board could decide the following year to offer the gold medal for an entirely different class of work. A system of rotation has been suggested. Portraits or studies from life, conventional designs, realistic studies, adaptation of ornament to a given subject, etc., could in turn be offered the gold medal, the silver medal, or the bronze, thus giving highest honor by rotation to different lines of keramic work. Correspondence from individual and club members is solicited on this subject, and preferences in this way expressed to our corresponding secretary, Miss Boyd, are sure to influence the decision of the board.

### SHOW CASES

is a subject which should interest all clubs. A wise suggestion has been made by our vice-president, Miss Keenan, that the League decide upon the most suitable and effective kind of show case for future use both in individual club exhibitions and for the annual ones of the League, that each club pay for and keep its own. It would be advisable that the League

officers or a committee order for all, thus securing uniformity and cheapness.

Cases of plate glass set in bog oak or Flemish oak would enhance the effect of all colors. Certain sizes could be adopted as standard. Each club could order one or more such cases, and if their exhibits called for it, a taller case; this second size could be known as standard No. 2. Cabinets and miniature tables for individual members could be similarly designed, but always carried out in plate glass and black oak.

The idea is to urge in good time the great advantage of uniformity to each exhibitor, as well as to the League in general. Once purchased, the disproportionately heavy rental of cases of miscellaneous style and quality would be done away with. Each club would have its own cases for local display and for exhibitions of the League. When arranging for the latter, each club could plan its own arrangements intelligently and pay for space merely.

The ninth annual exhibition of the Mineral Art League of Boston will be held the first week in December in the banquet hall of the Westminster Club. The afternoon of December 2d there will be a private view for the press and profession, in the evening of the same date an informal reception to the patrons of the League and the exhibition will be open to the public Tuesday, the 3d, at 10 o'clock; also each day and evening of the week, closing Saturday at noon. For the first time an admission fee will be charged. All members of sister clubs will be cordially welcomed if they will kindly ask for any member of the committee, which is made up of the officers of the League.

### IN THE

#### STUDIOS

The classes in Design and Practical Keramics opened at the Art Institute, Chicago, Oct. 5th. The tuition is very low, and students of keramics in and about Chicago ought to take advantage of them. The object of these lessons is to acquaint the students with fundamental principles, historical resources and practical methods in connection with keramic design, so that they may independently create new and original designs suited to the materials and forms of the ware. The instruction in design will include the study of organic ornament, geometric and conventionalized, the distribution of areas, the effect of repetition and contrast, the artistic use of colors, etc. The instruction in keramics will cover processes and materials, including the practical application of designs to keramics, the use of tools and appliances, the properties of paints, bronzes, lustres and gold, the methods of firing, etc. The production of artistic pottery will also be undertaken, including the processes of designing, shaping, modeling and underglaze painting. Each piece will be original in design, shape and decoration, and formed entirely by hand with the aid of the potter's wheel, without casting or other mechanical process, so that it cannot be duplicated.

Miss Fanny M. Scammell of New York, has moved her studio to 152 West 23d street, near Sixth avenue.

Miss Cora Stratton of Chattanooga, Tenn., is sending out an illustrated circular of her studio classes, etc., which testifies to her enterprise and success as a teacher.

### IN THE

#### SHOPS

A fine catalogue of Pyrography material, leather and wooden goods, has just been received from F. Weber & Co. of Philadelphia.

Mrs. Pauline MacLean is selling her stock of white china, owing to lack of room in her new studio. See advertisement.

## BRUSHES

WE HEAR of remarkable pictures being painted with the most primitive utensils and effects obtained by fingers and knife, and all sorts of stories about great geniuses who have painted masterpieces in a moment of inspiration, with stumps and sticks or anything that happened to be convenient—but for *porcelain painting* give us good brushes!!

A beginner will need two or three pointed shaders, ranging from number three to ten, also square shaders about the same sizes for painting larger motifs and backgrounds.

A brush for putting on tints or grounding oil is a good thing to have, also a few stiplers and blenders, for working in colors under handles or in difficult places—and for smoothing gold on large surfaces.

Then for paste brushes, sable riggers number 00 and one. A flat pointed sable brush is fine for modeling in paste; often an old sable brush cut down will do very well. For outlining a design in India ink, a Japanese brush with fine point is exceedingly useful. (They are not so successful with

turpentine.) For outlining a design in color, a long camel's hair brush is necessary, as it will hold a lot of color and prevent frequent replenishing; the use of this brush will seem awkward at first, but with perseverance the difficulty will be surmountable.

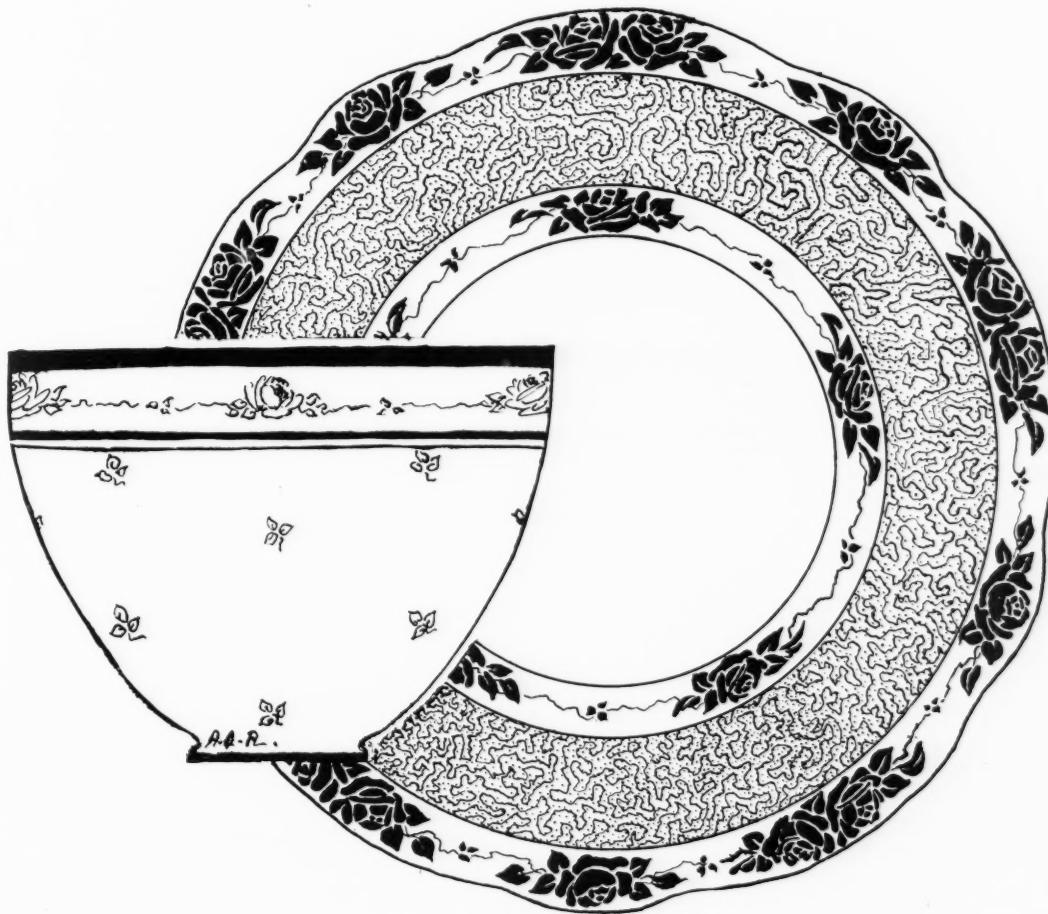
A fine crow quill pen often saves time for outlining either in gold or color, but this, too, needs a certain handling to make effective lines that show strength and character without being hard and mechanical.

The pointed shaders are useful in obtaining an effect with one heavy sweep or stroke, such as the Japanese use in their method of painting.

The square shaders are better for broad washes, where a more even tone is desired and where one color is blended into another.

There are special brushes for miniature painters which of course a beginner will not need for some time.

After using, brushes should be carefully cleansed and put away from the dust. A tiny bit of sweet oil will keep them soft and pliable.



DESIGN FOR CUP AND SAUCER—ADELAIDE ALSOP-ROBINEAU

ROSES should be in flat gold outlined in black, the dark band of some tint or a fine diaper of gold lines and black dots, or the roses can be modeled in raised paste not too high, finished with a line of flat gold above and below, or they can be painted in natural colors or modeled in pink enamel. For the latter treatment mix two shades of Aufsetz-

weis, tinting with Carmine 2 and using one-eighth flux. Use the darker shade for center and far away petals. When nearly dry raise little turnover edges on the center and near petals. Leaves can be in flat color, brown and green, in gold or in enamel, using Apple Green and Brown Green to tint enamel, and retouching with brown when dry.



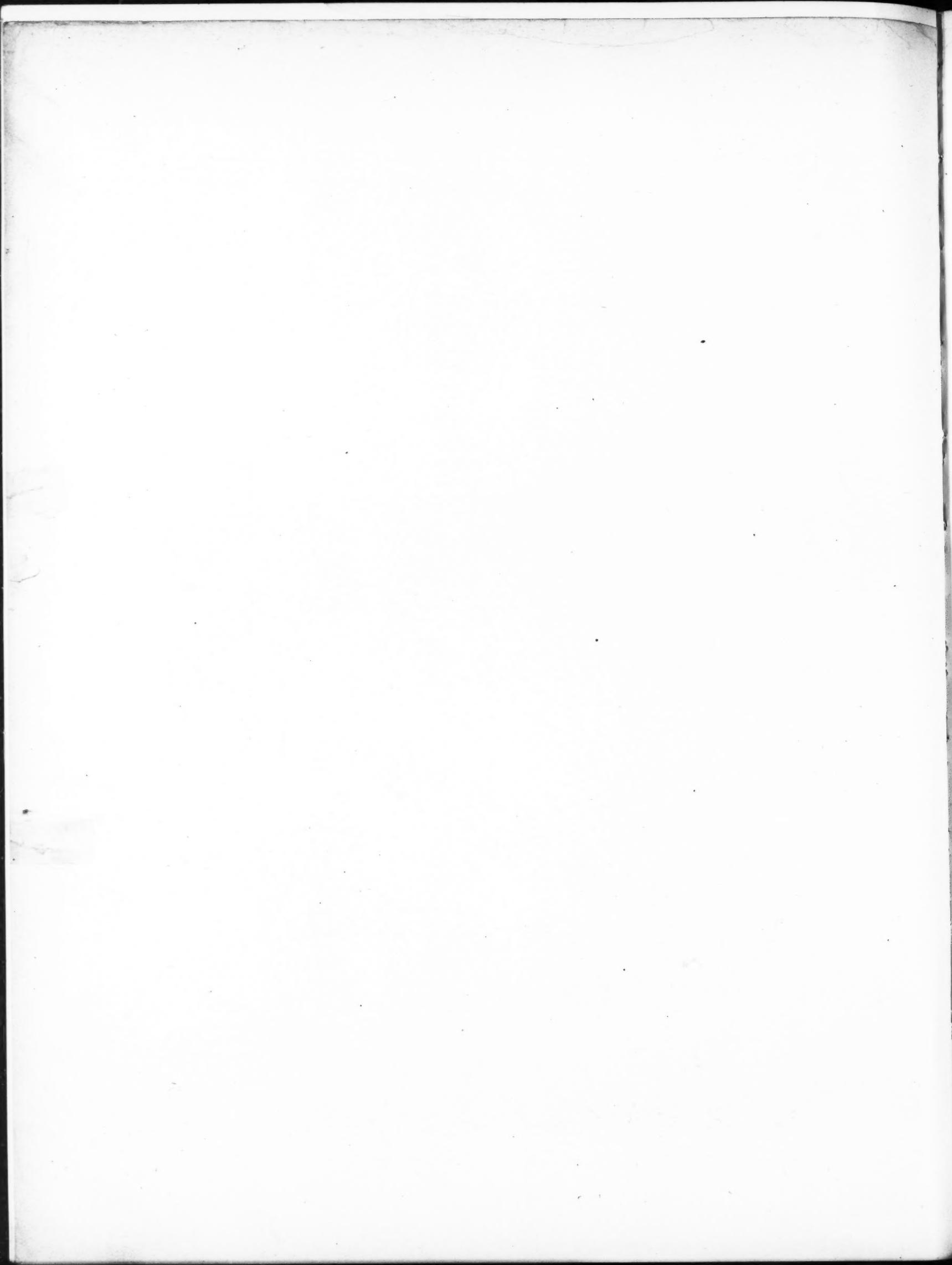
DESIGN FOR SALAD BOWL—LOBSTER—MR. GOODWIN



GERANIUMS—MAUD MASON  
KERAMIC STUDIO PUBLISHING CO.

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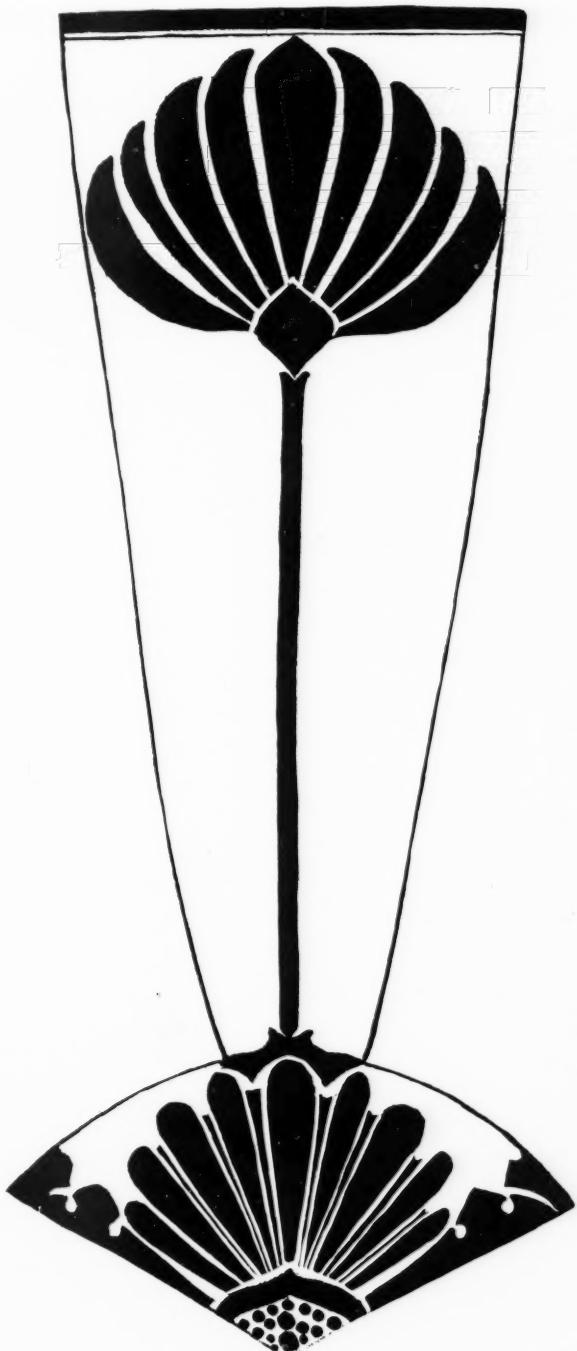


## SALAD BOWL—LOBSTER

*Mr. Goodwin*

THIS design can be carried out in any scheme of flat color outlined with gold or black. We suggest a few schemes:

1. Dark blue, using either the Keramic Supply Co.'s Underglaze Blue or one put up by the Fry Co., or make a mixture of Banding Blue and Black or Victoria Blue and Purple No. 2, according to the desired shade, or use any Delft or Copenhagen Blue. Use the color either flat or in flat enamel, adding about one-fifth color to Aufsetzweis and firing hard.
2. Ground of design light ivory tint or lustre, design gold outlined with black or red brown.
3. Ground black, outside design, ruby lustre first fire, orange second fire, black outlines; inside design, gold on a cream lustre ground, black outlines.



SCARLET GERANIUMS—MARY BURNETT

## TREATMENT FOR GERANIUMS—(Supplement)

*M. M. Mason*

FOR the first firing, lay the brightest flowers on with Carnation, Pompadour and Blood Red, the darker ones with Blood Red and Brown Pink.

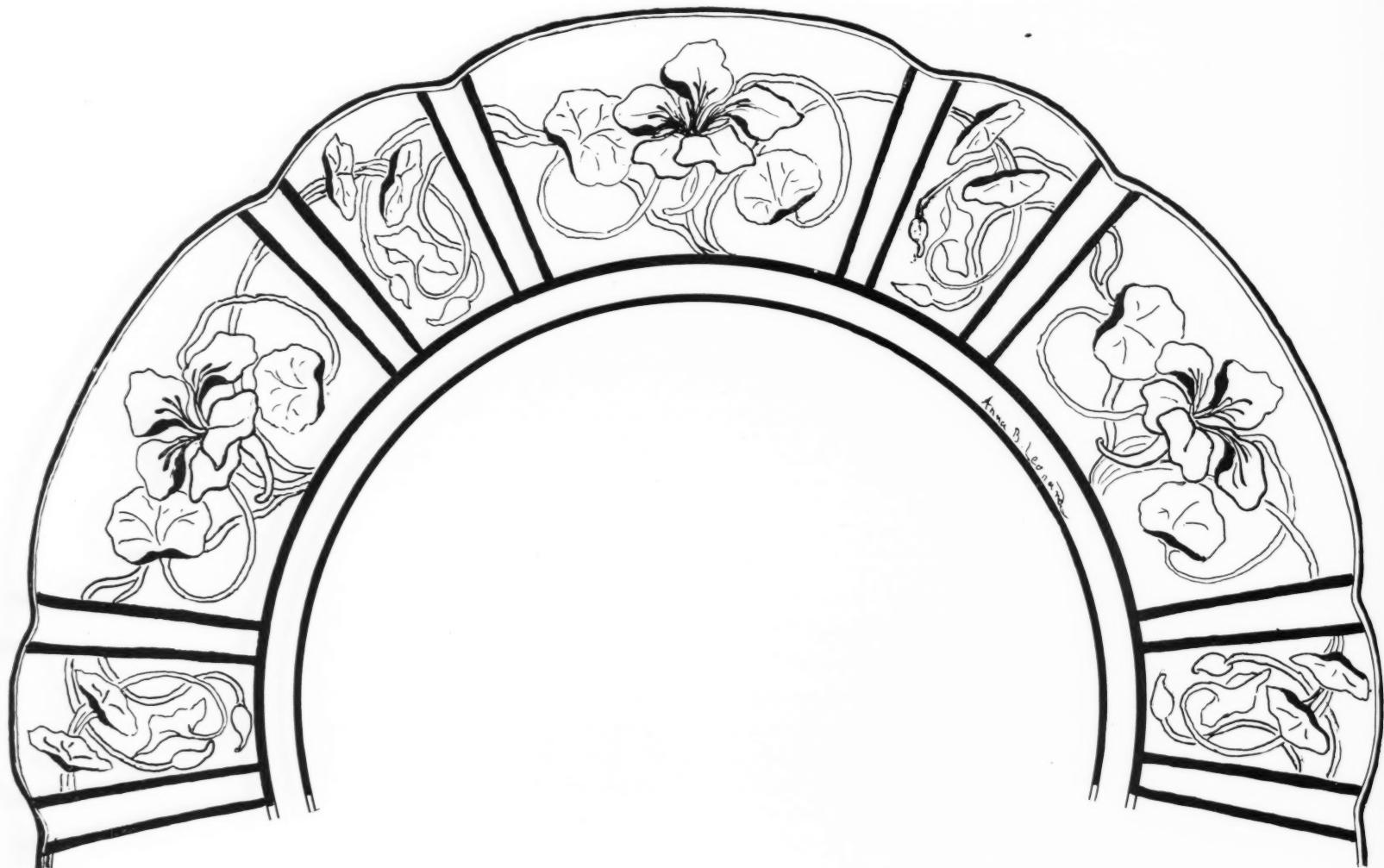
Keep the leaves very warm in tone, using Brown Green, Olive Green, and Albert Yellow for the lighter ones, and Brown Green, Hair Brown and Finishing Brown for the darker ones.

Beginning at the top of the panel, the background is painted with Albert Yellow, Olive Green, shading through Brown Green, Yellow Brown, Hair Brown and Finishing Brown, all blending softly together. When the painting is quite dry further softness of effect can be gained by carefully rubbing a little of the dry Blood Red powder over the

shadow side of the flowers and into the green leaves. The darkest flowers are blended into the background by dusting with Brown Pink. If desired, the background can be strengthened by dusting with the same colors with which it was laid in. A final rubbing over with Ivory will give a brilliant glaze, but it must not be allowed to run over into the reds.

In retouching use the same colors as on the first painting with more of the Brown and a very little Moss Green in bringing out the details.

In the final painting, Yellow Brown, Hair Brown and Finishing Brown will be found useful in flushing and in drawing the background and leaves together. Use flushes of Carnation in the flowers.



NASTURTIUM DESIGN FOR PLATE—ANNA B. LEONARD

**I**F DESIRED, the design may be painted in a naturalistic manner, but if treated in flat tones, there will be a certain effective style which will be infinitely more pleasing as a decoration.

The flowers may be laid in flat tones of Yellow Brown lustre with the leaves and stems in Light Green lustre, which fires a grey green. The design may be outlined either in black or gold. The narrow band on the edge of rim and the narrow bands running towards the center of the plate and around the inside rim may be in gold, with the wide space between in the Yellow Brown lustre. If a background is desired, a pale tone of Yellow lustre will be effective.

Then again the whole design can be outlined in black, with the flowers in flat tones of Capucine Red, with a little

touch of black to tone, using Pompadour Red with this in the deep lines towards the center. The stems in a pale grey green (apple green and mixing yellow), with a touch of black. The leaves must be a little darker by adding Brown Green and Chrome Green, 3b.

The design is very good in all blue, using Dark Blue, a touch of Ruby Purple and a little black.

The same may also be carried out in flat gold with outlines and veins in dark red.

This design will be useful in classes as it is extremely simple and the treatment may be varied, so that no two plates need be alike, which is a great advantage when one is called upon to furnish different ideas, it being monotonous to have all pupils working on the same thing.

## DECORATION OF TILES FOR FIRE PLACES

*Keramic Studio:*

Might I make a suggestion in reference to tiling for fire places? It would possibly help others beside Mrs. R. H. S., whom you have answered in your October issue.

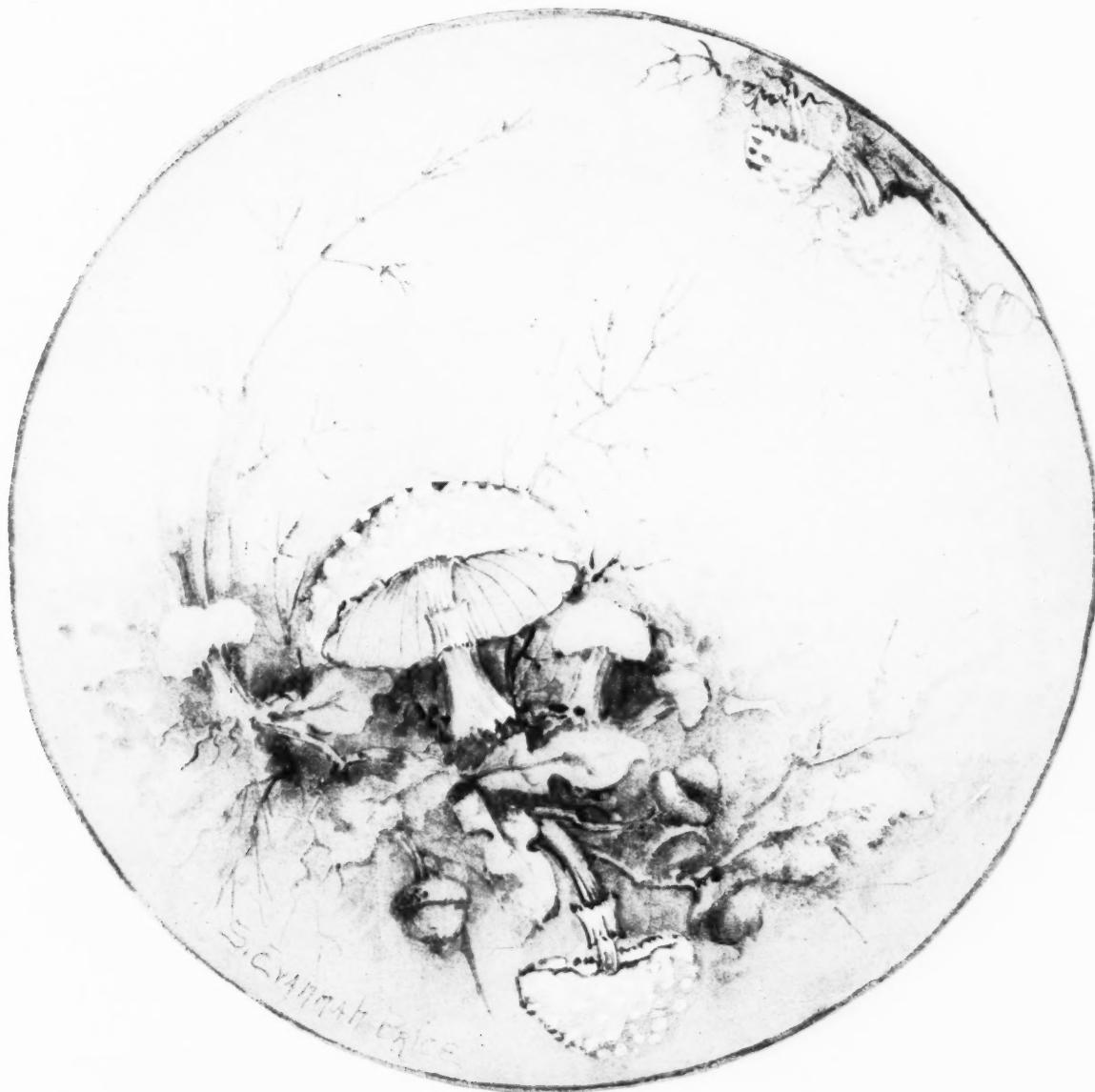
At any art store where mantel supplies are kept you can get plain white tiles  $2 \times 3$ ,  $3 \times 3$ , and  $6 \times 6$ . The small ones are only  $2\frac{1}{2}$  cents a piece, which is much cheaper than porcelain. They can be decorated with an underglaze effect by fluxing the colors heavily and firing them light,—about the heat you

would have for a second or third fire (according to the kiln). I did some in deep red brown and brilliant black (Hall's), and they were the best imitation underglaze I have seen. 2 parts brown No. 4 or 17, 1 part deep brown, with  $\frac{2}{3}$  flux, will give a like effect.

A very pretty combination I have used quite often is duck green for dark and Chrome water green for light; outline with black (Hall's.)

Hoping this will prove useful, I am very sincerely,  
SALLY S. HOLT.

SAN ANTONIO, October 4, 1901.



MUSHROOM DESIGN (No. 6)—S. EVANNAH PRICE

PROCEED with the background, leaves and weeds as in No. 1. For the acorns use Russian Green thin for high light and shade with Sepia and Dark Brown. Mushrooms. This species is very delicate, being a mealy white. Shade the

caps with Silver Grey, then wipe out very clean white spots to give it a tufted appearance. Shade the stems with Silver Grey, also the gills. The dark markings on the gills and stems are Silver Grey also. (Note No. 1 in June, 1901).

## THE COLLECTOR

## OLD CHINA FOR SALE

(When pieces are sent by express, expressage is paid by buyer. When pieces are sent on approval and returned, return expressage is also paid by buyer).

Proof pieces must be absolutely perfect and show practically no traces of wear. Perfect pieces must be perfect not only in condition, but in color, and traces of wear must be very slight and not injure the piece in any way. All cracks, chips, repairs, marked discolorations or scratches must be mentioned.

Lack of room will often prevent us from giving a complete list of pieces for sale in this Magazine. A complete and revised list will be found in our special publication "Old China," which is issued at the end of every month, four or five days after the issue of KERAMIC STUDIO. Although "Old China" is practically a reprint of Collector articles in KERAMIC STUDIO, notices, advertisements and occasionally articles will appear in it, for which we have no room in KERAMIC STUDIO. To subscribers of KERAMIC STUDIO who wish to receive "Old China," we will make the special following club offer:

One year subscription to KERAMIC STUDIO and "Old China" \$4.00 (or 50 cents less than regular price of both Magazines.)

## DARK BLUE STAFFORDSHIRE

|  |         |
|--|---------|
| Capitol at Harrisburg, Pa., soup tureen, 15-inch, foliage border (Adams)   |         |
| cover missing, top of handles restored, also old engraving identifying the piece, very rare, - - - - -             | \$16.00 |
| Park Theatre, 10-inch plate, perfect, - - - - -  | 30.00   |
| Capitol at Washington (Stevenson, vine leaf), 10-inch plate, perfect but slight discoloration in center, - - - - - | 30.00   |
| Cadmus, 10-inch soup plate, perfect, very fine - - - - -   | 20.00   |
| Boston Octagon Church, 10-inch soup, perfect, - - - - -  | 18.00   |
| Six City Hall N. Y., 10-inch plates (Ridgway), perfect, for lot of six, -  | 63.00   |
| East View of La Grange, 9½-inch plate, traces of wear - - - - -  | 12.00   |
| B. & O. R. R., 9-inch plate perfect (inclined), - - - - -  | 18.00   |
| Another, 10-inch (level), traces of wear, - - - - -  | 14.00   |
| Another, 10-inch soup, perfect - - - - -   | 15.00   |
| Boston Hospital, 9½-inch plate, vine leaf, white edge, perfect, - - - - -  | 16.00   |
| Escape of the Mouse, 10-inch plate (Wilkie), perfect, - - - - -  | 18.00   |
| Another, repaired, but good color, good decorative specimen, - - - - -   | 8.00    |
| Valentine (Wilkie), 10-inch plate, perfect, - - - - -  | 12.00   |
| Christmas Eve, 9-inch plate (Wilkie), cracked, good color, - - - - -   | 4.00    |
| Boston State House, chaise in foreground, 10-inch plate, slight crack on edge, hardly shows, - - - - -             | 16.00   |
| Pine Orchard House, 9½-inch soup plate, slight crack on edge, hardly shows, - - - - -                              | 15.00   |
| McDonough's Victory, 9½-inch plate, perfect, - - - - -   | 15.00   |
| Another, 7½-inch, proof, - - - - -   | 7.00    |
| Table Rock, Niagara, 10-inch soup plate, perfect, - - - - -  | 14.00   |
| States platter, 10-inch, one inch crack on rim, - - - - -  | 12.50   |
| City of Albany, 10-inch plate (Wood), crack and slight discoloration, - - - - -                                    | 12.50   |
| Fairmount Park, Philadelphia, 10-inch plate, perfect, - - - - -  | 10.00   |
| Trenton Falls, 7½-inch plate, perfect, - - - - -   | 11.00   |
| Quebec, 9-inch soup plate, perfect, - - - - -  | 10.00   |
| Cupids and the Rose, 10-inch plate, scalloped edge, perfect, - - - - -   | 8.00    |
| English Hunting Scene, 10-inch plates, perfect, rich blue, each - - - - -  | 4.50    |
| Hunting, plate, 9-inch, perfect, - - - - -   | 3.50    |
| St. Catherines' Hill, 10-inch plate, perfect, - - - - -  | 4.50    |
| St. Catherine's Hill, 10-inch soup plate, perfect, - - - - -   | 4.00    |
| Villa Regent's Park, 9-inch plate, traces of wear, - - - - -   | 3.50    |
| American Villa (called Lawrence Mansion), 10-inch soup, marked, perfect, - - - - -                                 | 5.00    |
| Chateau Ermonville (La Grange series), 10-inch, perfect, - - - - -   | 5.00    |
| Chateau de Coucy (La Grange series), 10-inch soup plate, perfect, - - - - -  | 4.50    |
| Moulin Sur La Marne (La Grange series), 9-inch plate, traces of wear, - - - - -                                    | 4.00    |
| Ten-inch soup plate, flowers, perfect, - - - - -   | 2.50    |
| Seven-inch plate, flowers, perfect, - - - - -  | .75     |
| Cup and saucer, fruit and flowers, perfect, - - - - -  | 1.75    |
| Medium size pitcher, shell design, fine, - - - - -   | 5.00    |
| States, 4½-inch pitcher, crack on base, does not show, rare, - - - - -   | 10.00   |

## LIGHT COLOR STAFFORDSHIRE

|  |       |
|--|-------|
| Penitentiary at Pittsburgh, 12 x 15, lavender platter, 3-inch crack inside rim, rare view, - - - - - | 20.00 |
| Anti-Slavery, 8-inch plate, perfect, light blue, - - - - -   | 14.00 |
| Fort Hamilton, 10-inch plate, blue, perfect, - - - - -   | 11.00 |
| Fort Montgomery, Hudson River, 5-inch black and white plate, perfect, - - - - -                      | 8.00  |
| West Point, Hudson River, 8-inch black and white plate, perfect, - - - - -                           | 4.50  |
| Two Caledonia, 10½-inch soup plate, perfect, pink and lavender, each, - - - - -                      | 1.75  |

## LUSTRES

In Old China Magazine will be found a list of lustre pitchers and mugs from \$1 up. We will send to subscribers who apply for it a good lot of these pitchers for selection, pieces not wanted being returned at subscriber's expense.

## MISCELLANEOUS

|  |      |
|--|------|
| Mason's 9-inch plate, as per illustration No. 2, page 160 - - - - -                        | 3.00 |
| Two Mason's 8-inch plates (Morley), as per illus. No. 2, page 160, each, - - - - -         | 2.00 |
| New Hall porcelain tea pot, marked, flowers in brilliant colors, spout restored, - - - - - | 6.00 |
| Leeds tea pot, raised decoration, knob of cover restored, - - - - -                        | 5.00 |



BOSTON STATE HOUSE, BY STUBBS.

## SOME RARITIES IN PRINTED CHINA

Edwin Atlee Barber

AMONG the rare dark blue American designs in old English china is the Boston State House with the Eagle border of Stubbs. A beautiful example is owned by Mrs. G. L. Hurd of Lakeville, Conn., from which the accompanying illustration is taken. Another uncommon view, owned by the same collector, is that of Newburgh, N. Y., by Jackson, here shown.



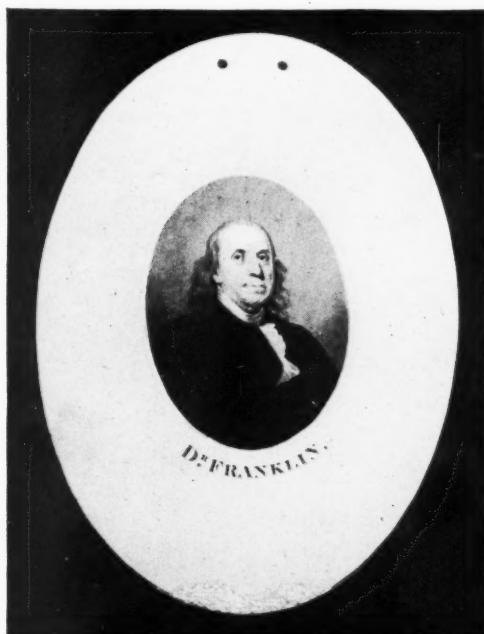
VIEW OF NEWBURGH. JACKSON'S.

Collectors have recently become greatly interested in Syntax plates, probably for the reason that they are among the finest examples of keramic engraving and transfer printing, and the color, while not of the darkest, is particularly attractive. The serial border of this set of views is a design of flowers and scroll work, but at least one possesses a special border, bearing panels containing Syntax designs. The view referred to is "Dr. Syntax Disputing His Bill With the Landlady." A fine example may be seen in the Pennsylvania Museum, Philadelphia. At least one of the Syntax set, "Dr. Syntax Painting a Portrait,"—is being counterfeited and offered by dealers to unsuspecting collectors.



DR. SYNTAX DISPUTING HIS BILL WITH THE LANDLADY.

Among the rarest of Liverpool pitchers are those bearing a printed copy of the Gilbert Stuart portrait of Washington. Sometimes these prints were cut from the pitchers to form oval plaques, which were used as pictures for wall decoration. These, of course, presented a convex surface and were unsuitable for framing, but they suggested a new idea to the potter, who proceeded to prepare flat creamware plaques of oval form, to the surface of which the black printed portrait was transferred. These were usually provided with two perforations at the upper end, for suspension.



FRANKLIN PLAQUE. LIVERPOOL WARE.

Not only were Washington portraits printed in this manner, but an excellent likeness of Dr. Franklin as well. One of these portraits, owned by Mr. E. Stanley Hart, may be seen in the collection of the Pennsylvania Museum.

Another rare Liverpool device occurs on a pitcher in the

same collection. On one side is a monument on which is an engraved bust of Washington and the inscription "First in War, First in Peace, First in Fame, First in Virtue." On the right is a winged female figure and on the left a clergyman and officer, while beneath, in the foreground, is another officer reclining on an American flag which is spread on the ground. Around the border of the design are the names of thirteen States, including "Pennsylvania" and "Kentucky." On the reverse is a symbolical design entitled "An Emblem of



EMBLEM OF AMERICA. LIVERPOOL WARE.

America." A female holds an American flag bearing sixteen stars. To the left are two Indian braves and at the right are medallion heads labeled "Columbus," "Americanos," "Sir W. Raleigh," "Dr. Franklin," "G. Washington," "J. Adams," a curious combination of historical personages.

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#### MASON'S PATENT IRONSTONE CHINA

CHARLES J. MASON, of Hanley, the inventor of the famous "Mason's Ironstone China," was a potter of great skill and taste, and in 1813 took a patent for his process. So-called ironstone china had been made before by the old firm of Hicks, Meigh & Johnson, also of Hanley, and an opaque china had been made by Spode under the name of Stone china, but it seems that Mason's process was different, and in fact in no other stone or ironstone china do we find the heavy, highly vitrified body, so characteristic of Mason's ware, with its oriental decoration in brilliant colors.



No. 1

In 1851, for want of capital or for other reasons, Mason sold his patent and entire business to Mr. Francis Morley, who had married a daughter of W. Ridgway, and as partner of Morley, Wear & Co., had succeeded to the old concern of Hicks,

Meigh & Johnson. The new firm was called for a while Ridgway & Co., then F. Morley & Co. In 1858, a first medal was accorded them at the Paris Exposition for their real ironstone china. In 1859 Mr. Morley retired, having sold the entire business to George L. & Taylor Ashworth, who kept producing Mason's best patterns. The Ashworth firm is in existence to-day and uses the same old Mason moulds, and the modern ware can be seen at the store of Edward Boote, 25 West Broadway, New York.

Old ironstone china is quite commonly found, but a good deal of discrimination is necessary and the best ware, made by Mason himself, is rare, and being as a rule extremely beautiful in decoration, would be much sought by collectors, if it was better known. The mark used by Mason on these fine speci-



mens of heavy, opaque porcelain was the crown as given in the accompanying cut, with Mason's name above and under it a rectangle with the words, "Patent Ironstone China." This mark is the mark of pieces in our illustration No. 1. The two plates decorated with the same design are treated in different schemes of color. In one, the central vase is green, other ornaments and border red, dark blue, buff and gold, while in the other plate the central vase is red, and the border more soberly treated with red, buff, green and a very dark blue, almost black.

Pitchers and jugs seem to be less rare than plates, although far from being common. We know of a dealer who has a regular order for these pitchers at fairly good prices and has been able to secure only three in three years. They are generally decorated with printed designs of complicated Indian foliage and grotesque animals, in very brilliant colors, reds, black and greens on buff or other color grounds, the red being a unique and beautiful vermillion or coral red. These jugs were called by Mason Bandana ware, and according to Jewitt some specimens are found with the mark "Mason's Bandana ware" on a circular garter enclosing the words "Patentee of the Patent Ironstone China," and a crown.



No. 2.

Other marks are "Mason's Patent Ironstone China" impressed. This mark is found on the plate in the middle of illustration No. 2, and may be a mark of Mason's time, but judging from this plate and a few other specimens which came to our notice, it was used on a different body, and neither in color nor design can compare with pieces marked with the crown.

After the patent passed out of Mason's hands into Morley's, the mark generally used was a combination of impressed and printed marks, the words "Patent Ironstone China" or more generally "Real Ironstone China" being impressed, and the printed mark being the Royal Arms of England, with supporters, crest, mottoes, etc., and under it the words "Ironstone China." The two small plates in illustration No. 2 are

good specimens of this Morley ware, made from 1851 to 1859. They are heavy like the best Mason china and finely decorated in brilliant red and dark blue.

The later marks are on a garter, the words "Real Ironstone China" enclosing the Royal Arms and the name G. L. Ashworth & Bros., Henley. Another Ashworth mark is the old Mason crown and rectangle with the addition under it of the word "Ashworths." As the modern firm has reproduced most of Mason's best pieces and has sometimes used the old Mason crown, collectors must be careful to distinguish between the real Mason ware and the Ashworth reproductions.

A genuine old Mason jug in good condition is a good thing to have and to keep, as it is extremely decorative, and is quite a rarity.



We have received a letter from Mr. Percy Adams, the Staffordshire potter, and hope that some of our subscribers will be able to help him in his search for old Adams' specimens, and answer the part of his letter which we here quote: Will any collector who may have specimens of eighteenth century English Jasper ware (either in the blue or black ground with white relief), black basalt, fine stone ware, etc., also printed ware with the name *Adams* impressed, kindly send particulars of same for a biography which is being written on the early Adams' potteries, to Percy Adams, Wolstanton, Staffordshire, England, as early as possible?



#### PEWTER POT INSCRIPTIONS FOR EARTHENWARE

Two things all honest men do fear:  
A scolding wife and ill-brewed beer.

Drink fayre, don't swayre;  
God save ye Kinge!

He who quaffs my good ale here  
Will long defer his final bier.

If you daily drink your fill  
There'll be no need to make a will.

He who drinks and runs away  
Will live to drink another day.

Straight is the line of duty,  
Curved is the line of beauty;  
Follow the straight line, thou shalt see  
The curved line ever follow thee.

Be merry while you can to-day,  
There may be no to-morrow;  
No man so sad who cannot find,

In ale a balm for sorrow.  
While beer brings gladness, don't forget  
That water only makes you wet!  
Since man is dust it would appear  
'Twere wise to "water" him with beer.  
It's a long tankard that cannot be refilled.

Never put off till to-morrow what you can drink to-day.  
Drink beer and forget your sorrow;  
If the thought comes back, drink more to-morrow.  
While your money lasts you are welcome here;  
When it's gone there's no more beer.  
Dust makes thirst; and, man being dust,  
Day and night drink he must.



CALIFORNIA POPPY BORDER No. 1—EDNA GAMBLE

## PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

## TREATMENT OF DESIGNS (Page 162)

*Katherin Livermore*

POPPIES. Outline—Burn the lined background very deep and strong; stipple the upper background with tip of point, the lower background with flat side of point. Stain poppies dull red, leaves dull green, stems yellow, centres green.

MISTLETOE. Either burn background very dark, leaving berries white and staining leaves yellow green, or leave background light and burn the ornament very dark.

IRIS. Burn outlines—For lower background burn deep lines, following general outline of ornament, upper background stippled. Stain upper petals of Iris a blue-purple, the lower ones red-purple (Mr. Aulich's flower supplement in September number is an excellent guide), stain leaves green. Keep the coloring very delicate.

## NIGHT (Page 163)

*Edna Gamble*

SHOWING portion of California Mission in the fore ground. This design may be carried out in outline only; background shaded from light to dark, as indicated in design. Or if colored, the moon pale-yellow, sky grayish-blue to purple; mission creamy-yellow, shadows brown, with a suggestion of purple; poppies yellow, leaves and stems gray green.

○○○

## CALIFORNIA POPPY BORDERS FOR WOOD OR LEATHER

*Edna Gamble*

NO. 1. Outline the design with the point; burn stronger in places; to be left uncolored or a mere suggestion of yellow in the flower, with a tinting of pale green for the leaves.

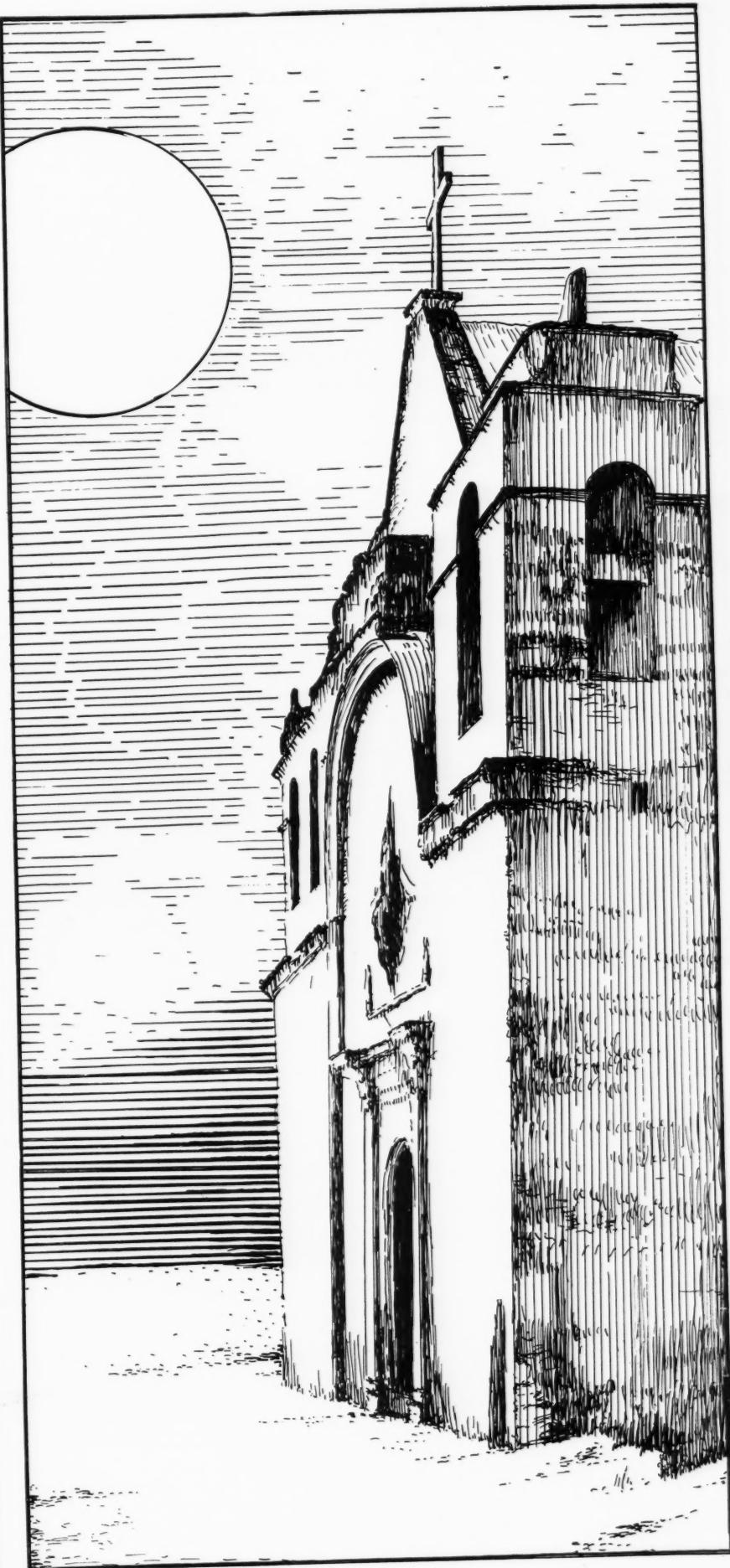
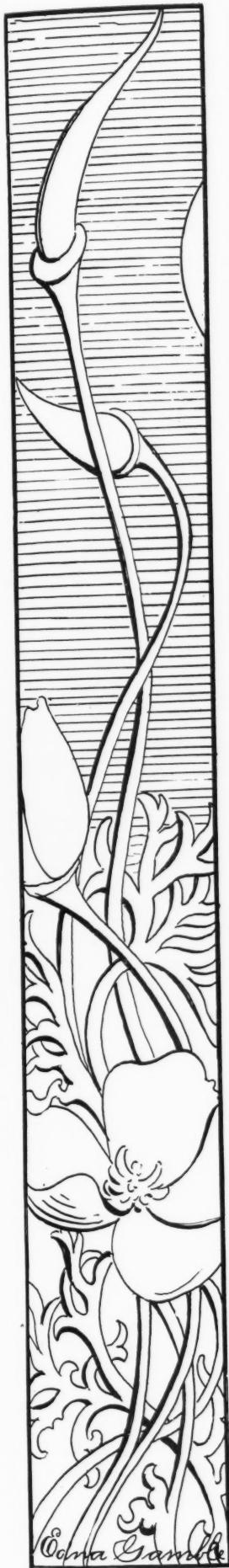
NO. 2. Outline clearly, burning stronger in places, shading background with the point.



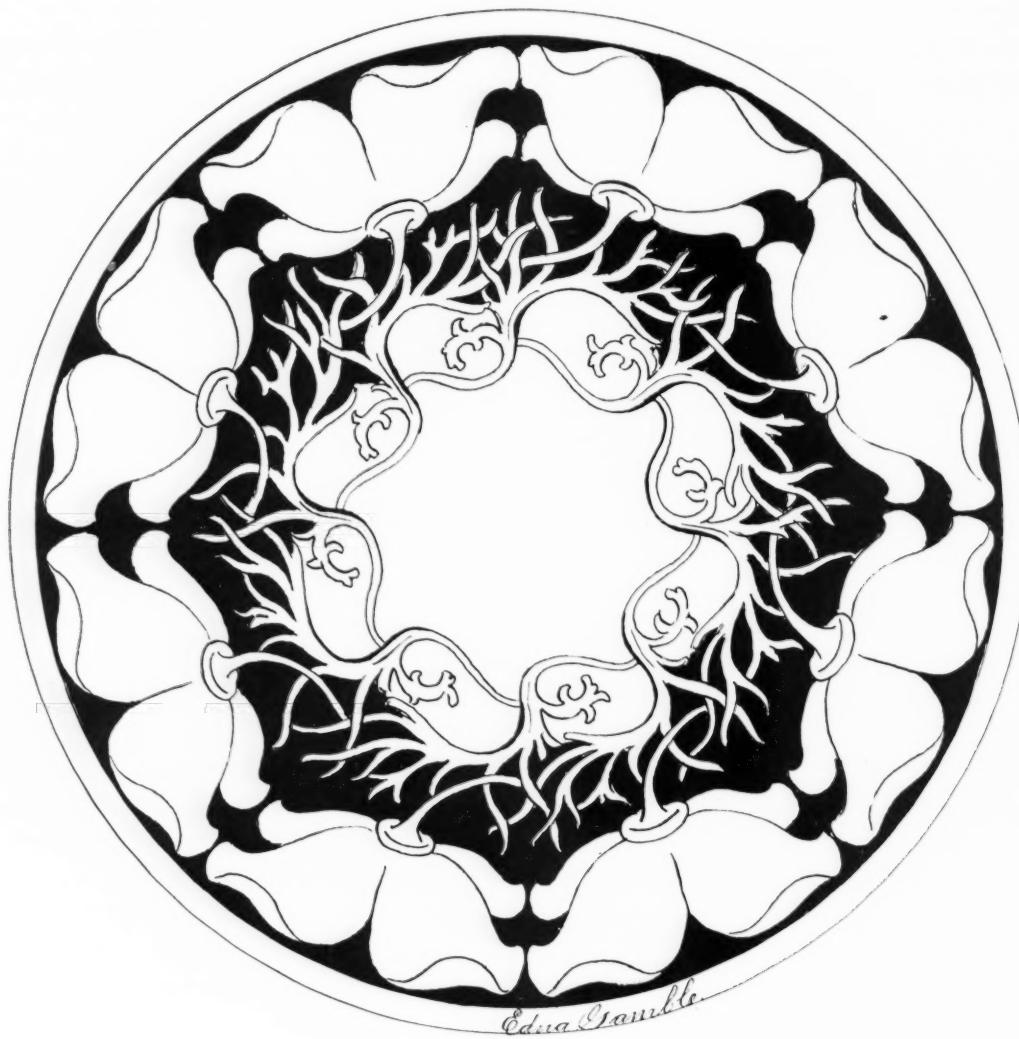
CALIFORNIA POPPY BORDER No. 2—EDNA GAMBLE



POPPY, MISTLETOE AND IRIS DESIGNS—KATHERIN LIVERMORE



NIGHT—EDNA GAMBLE



CALIFORNIA POPPY FOR BOX—EDNA GAMBLE

This design may also be used for china plate in flat enamels.

## ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

R. S.—If your Aufsetzweis with 1/8 flux comes out of the kiln chalky and unglazed, it has had insufficient firing. It should always have the hottest place in the kiln.

Mrs. C. D. W.—For Chinese plate, October, 1901, use the finest India ink pen for outlining. For black use the powder color—German or Outlining Black—mix with fat oil to the consistency of tube colors and thin with turpentine, or mix with a thin syrup made of sugar and water.

In Poppy Plate No. 2—Also plate by Babcock—Lay the colors in flowers and leaves, etc., perfectly flat. It is seldom desirable to shade in conventional work. Your scheme for chocolate set in browns, acorn design, should be very effective. We prefer conventional arrangement for tableware, however. If none of the designs already published in K. S. are suitable for your 6 cup teapot, make us a drawing of shape and size and suggest the flower you would like and we will publish a design for it at the earliest possible date.

L. D.—Your dinner set in violets we would prefer decorated uniformly, using a good violet tint if desired—the violets themselves need not be uniform in shade, as violets vary from a blueish to a pinkish tone. Royal purple and banding blue of the powder colors are very good shades for violets. We would mix a tint in regular proportions so it can be repeated on the whole set, then use the same colors for painting. This should give a uniform effect.

F. M. S.—There is no book on modern Keramics in America excepting Mr. Edwin Atlee Barber's "Pottery and Porcelain of the United States," which we can procure for you at \$3.50. (Second edition just out). The decorations of the Newcomb pottery are principally in blues, greens and greys, the designs being conventionalized from Southern plants. The Zanesville pottery is not so artistic as the Rookwood either in design or execution, many pieces being inferior imitations of the early Rookwood. The decorations of both are underglaze, but their processes are their own secrets. The Rookwood Pottery is considered the best decorated ware. Grueby ware has a beauty of its own and ranks equally as high, but it has little decoration beyond its modelling, color and glaze. It would be difficult to place the other potteries in order of their merit. Many individual potteries are doing more artistic work than the large potteries. Newcomb College Pottery is the work of students, Dedham Pottery the work of Mr. Robertson, Biloxi of Geo. Ohr, Volkmar Pottery of Charles Volkmar, etc., etc. It is impossible to say how many professional decorators there are in the country; the number reaches up in the thousands.

Mrs. T. T. R.—If you cannot get the shade of rich dark red you wish by using ruby or roman purple and finishing brown, try modelling in blood red or pompadour for first fire and model with the ruby, etc., for second fire. It would hardly do to mix the iron reds and gold colors in the same fire.

Miss A. M. S.—For gold and paste work with a pen, use a crow quill or fine India ink pen. Mix your gold, etc., to the proper consistency, and put in a small well-like dish to avoid quick drying, then dip your pen in as if it were ink.